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## "ART NEWS" OF THE DAILIES.

The art world must be startled! Unheard of news! The Washington, D. C., *Post* has a special wire—so marked—from Portland, Oregon, in which announcement is made—stupendous in its unheard of significance. The dispatch reads: "One of the greatest and most famous pictures in the world is on view at the Lewis and Clark Exposition. This is 'The Nightwatch,' painted by Rembrandt in 1642. The painting shown is not a copy, but the original work of the great master, and it is 15x20 feet in size, requiring a special room for its exhibition." (The italics are mine.) Then follows a stickful of a description of the painting, copied from an encyclopedia.

How those Westerners will revel in the view of this famous painting, as it will save them a trip to the Ryks Museum of Amsterdam.

In connection with this it may be stated that recent investigations in the archives of the city of Leyden have established the fact that the generally accepted date of Rembrandt's birth as July 15, 1607, is erroneous, authentic records having been discovered of the birth of "Rembrandt Harmenszoon van Rijn on July 15, 1606." Dr. N. de Ridder, burgomaster of Leyden, has inaugurated a movement to celebrate the tercentennial of Rembrandt's birth and for the erection of a monument in Leyden on the site of the house where he was born, near his father's windmill, on the rampart of Leyden, overlooking the Rhine. A circular has been received soliciting subscriptions, which states: "Great men like Rembrandt are honored beyond the narrow limits of their birthplaces, their glory is the glory of their country, and their works are the intellectual property of all the civilized world." If any of my readers desire to contribute towards this monument, THE COLLECTOR AND ART CRITIC will gladly receive and forward such subscriptions.

The celebration, next year, will include a Rembrandt exhibition. The untiring industry of this wonderful worker is shown by the production of 700 known paintings, beside 1,400 etchings and many drawings. His greatest pictures are in the museums and permanent galleries of all civilized countries, some of which may be lent (except, of course, "The Nightwatch"), but there are hundreds of paintings in private collections which will be borrowed and which will make this exhibition worthy of a trip across the ocean to see.

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Another instance of the lucid and instructive art information of the daily press is shown in the following special cable dispatch, published by the New York *Sun*:

"Rome, July 14.—It is stated that a rich American has given \$100,000 to found an American academy of art here on somewhat similar lines as the existing French institution."

The cable editor of the New York *Sun* possibly did not know of the existence of this American academy in Rome, incorporated since 1897. The New York *Sun's* special cable dispatch very likely refers to the last \$100,000 needed to complete the million dollar endowment fund, which was contributed by Mr. Henry Clay Frick, of Pittsburg.

The Museum of Fine Arts in Boston has received the loan of several important paintings from the collection of Dr. Henry C. Angell, most notable among which is Turner's "The Shipwreck"—a beautiful example mingling dramatic and romantic expression with powerful realism. Another important painting is "The Old Professor" by Frank Duveneck, one of the strongest Western men. There are also two exquisite examples by Jongkind, two fine Boudin's, two small Corots and an interesting study of a young girl, by Alfred Stevens, a man who is most appreciated by thorough connoisseurs.

The prevailing fad for "old masters" is regarded by many thoughtful artists and connoisseurs as a menace, if not a positive hindrance amounting to open discouragement of our native American art, writes James Henry Moser in the Washington *Post*. While this is to some extent true, it is still not entirely so. Fashions obtained in the old days as they do now, and one may imagine a contemporary of Ruysdael, the first landscape painter, saying to some fellow-artist: "I'm so tired of painting Madonnas, but the public won't have anything else, and I must paint them. When I get this one done I am going out to Nature and paint a pure landscape, as Ruysdael did, even though, like him, I die in the almshouse. No one will buy a landscape now, but some day the public will come to appreciate the great pictorial possibilities of trees, the fields, and the beautiful sky, and delight more in surrounding themselves with pictures of nature than with pictures of Madonnas and portraits of themselves." Now that landscape paintings, particularly examples by the masters who lived in the earlier days of its development, have become treasured classics, it is very clear how completely fashions have changed.

The great picture-selling markets of the world are exhausting their wit and ingenuity in procuring genuine antiques by famous masters—early Italian, English, French, Dutch, and Spanish—to the utter neglect of contemporary art. This is undeniable. The startling prices to which recent competition among the extremely wealthy connoisseurs carries these canvases amaze both the living artist and the uninitiated layman. Fashions are like luck in gambling, of which "John Oakhurst" said "that it is bound to change is the only certain thing about it." One hears with small comment nowadays that a canvas is sold at auction for \$100,000, and when one brings \$20,000 or even \$50,000, the fact creates little stir beyond the reach of the sound of the auctioneer's gavel. Often these "old masters" are priceless treasures, rarely matched in the world's museums, but their value in most cases is chiefly historic. Better paintings by living men, judged by an impartial standard, may be purchased often for one-tenth of the sum they fetched at public auction.

When the fashion for old masters changes, the question with the buyer will not be "how famous the name?" and "how rare the example?" but rather, "how excellent is the art?" When that day comes the living artist will have his "inning." Till then the earnest painter will struggle on and be content with the most delightful of professions—which concerns itself only with the beautiful. Too much prosperity may prove worse for his art than too much poverty. Emerson's "plain living and high thinking" should be his ambition, and his faith that of Thoreau, who declared that God could not be unkind to him if He tried.

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The Art Institute of Chicago has been enriched by the loan of a number of paintings from the collection of Mr. Frank G. Logan, which contains some rare examples. A large Joseph Israëls, showing two sailors carrying an anchor through the surf, is one of the most important. It is one of Israëls' best-known works, with all the brilliancy and buoyancy of his outdoor subjects. Several examples of the Barbizon school declare their close alliance with the art expression of the modern Dutch, as seen in a landscape by Rousseau, and a cattle-piece by Troyon. Of more Oriental luxury is the wood scene, with figures by Diaz. An incomparable moonlight by Cazin shows the ethereal effects of this master's brush. That Mr. Logan does not collect pictures simply on the strength of the artist's name is shown by an important example by E. Pieters, a young Hollander, whose work has been known only for a few years, but who will surely rank with the great Dutch figure painters, Neuhuys, Blommers and Kever.